Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

same tense; p. 39, l. 7, we read *mon chez-moi*, the German edition has no hyphen. In *Soutien de Famille* (Paris: Eugène Fasquelle), the last book by Daudet, we read, p. 224, l. 13, *notre petit chez nous*, and p. 247, l. 21, *votre petit chez nous* (sic). P. 39, l. 32, *chataigniers* should read *châtaigniers*; p. 49, l. 21, *leur*, *leurs*; p. 62, l. 29, *degoût*, *dégoût*; p. 66, l. 5, *règlerons*, *réglerons*. This is an anomaly since we write *règlement*, but according to the grammars *é* becomes open before a syllable containing an *e* mute, except in the future and conditional (cf. *succéderait*, p. 89, l. 23); p. 68, l. 30, *Nous montâmes* is strange. The text of the German edition is more satisfactory: "Je montai . . . L'homme que j'avais amené . . ." P. 72, l. 6; p. 81, l. 9; p. 86, l. 22, and twice on p. 134 in the note on p. 72, *Saint-Germain-des-Près* should be printed *Saint-Germain-des-Prés*; p. 74, l. 14, *où*, *ou*; p. 74, l. 25, *sceaux*, *seaux*. The German edition has the same misprint. This is a striking example of the result of blind confidence in the French edition. P. 78, l. 25, *Jaques* should be *Jacques*; p. 79, l. 3, *chaudes*, *chaudes*; p. 98, l. 7, supply a comma after *revois*; p. 106, l. 3, supply a colon at the end; p. 106, l. 15, *chef d'œuvre* should be *chef-d'œuvre*; p. 109, l. 13, *garcon*, *garçon*; p. 114, l. 16, *dex*, *des*; p. 115, l. 31, supply a hyphen after *Broum* (cf. p. 116, l. 16); p. 117, l. 17, drop the hyphen after *dormez*; p. 123, l. 24, *quelle*, *qu'elle*.

Note on p. 2, l. 3, the editor says the Revolution of 1848 is meant, and he is right since Daudet was born in 1840 and *Le Petit Chose* is a sort of autobiography. But he failed to see that on p. 91, l. 30, Daudet, who is sometimes inaccurate, contradicts him flatly: "C'était en plein 1830." Note on p. 11, l. 2, *Epitome Historiæ Sacræ* in which the present reviewer began the study of Latin was only a reader, not a grammar; note on p. 13, l. 2, *boursier*, free scholar; *holding a scholarship* would seem clearer; note on p. 21, l. 2, the editor might have added that *le Mont-de-piété* is a French governmental institution; note on p. 36, l. 1, *bon* should be *bons*; note on p. 39, l. 3, *licentié*, *licencié*; note on p. 40, l. 5, *disorderly* is not a very good translation for *ébouriffés*; note on p. 42, l. 4, *quatres* should read *quatre*; note on p. 51, l. 1, *plein* is not an adjective in this construction; it is used as a preposition and is always invariable; note on p. 54, l. 2, the pronunciation *painsome* of *pensum* is incorrect unless the editor expects the reader to pronounce *pain* as in the French word *pain* (see Larousse); note on p. 110, l. 3, says: "The *galeries* in front (of the Odéon) are chiefly occupied by book-stores." *Around* should replace *in front*.

One would have to re-read the whole story as it was written by Daudet to state whether the text was cleverly abridged or not. The German edition, already mentioned, omits the story of the attempt to commit suicide. As it is not essential to the plot, the omission is commendable. Nevertheless the story as it is in Prof. Super's edition cannot fail to delight American students.

VICTOR E. FRANÇOIS.
University of Michigan.

GERMAN LITERATURE.

II.

Der Talisman. Dramatisches Märchen in vier Aufzügen, von LUDWIG FULDA. Edited with Introduction and Notes by C. WILLIAM PRETTYMAN, Ph.D., Professor of German in Dickinson College. Boston: D. C. Heath & Co, 1902.

THE editor's sketch of Fulda's life is too slight. We should have been told that he came from a wealthy Jewish family, that his father tried in vain to employ the dreamy youth in his immense coal and coke industry. Mention should have been made of his infatuation for the poet Günther. The editor should have consulted not only Meyer, but also the well-known books of Bartels, Wolff, Hanstein, Litzmann and Hassel. The *première* of the *Talisman* should have been noted, February 4, 1893, at the *Deutsches Theater* in Berlin. The prize taken by *Die Aufrichtigen* was not from the Concordia in Prague, but from that in Vienna. The date of *Das Recht der Frau* is not 1885, but 1884; of *Der Talisman* itself not 1892, but 1893. Some mention at least should have been made of *Die Kameraden* (1894) and *Der Sohn des Kalifen* (1896). The editor might well have given us some account of Fulda's other dramas, and especially of his several volumes of poetry and epigrams. The English note on

p. ix is out of place in the Introduction: it should have been given in a preface.

As to the text itself: P. 1: under the line *Dramatisches Märchen in vier Aufzügen* should have been inserted, as in all German editions of *Der Talisman* (*mit teilweiser Benutzung eines alten Fabelstoffes*). P. 3: the title *Der Talisman* is out of place. P. 33, l. 668 should read *teilen* not *theilen*. P. 47, l. 991 should read *mittaglichem* not *mittäglichem*. P. 63, headline should read *Dritter Aufzug. Erster Auftritt* not *Erster Aufzug. Dritter Auftritt*. P. 68, l. 1475 should read *geb'* not *geb*. P. 75, headline should read *Sechster Auftritt* not *Siebenter Auftritt*. P. 80, l. 1719 should read *geschehn* not *geschehen* to rhyme with *sehn*, l. 1722. P. 82, l. 1777 should read *Du?!* not *Du?:* l. 1784 should read *Was denn?* not *Was denn?!*. P. 90, l. 1965: the line-number is lacking. P. 93, l. 2017* (l. 4, first word of stage-directions) should read *seine* not *eine*. P. 98, l. 2125 should read *Rasest du?* not *Rasest da?* P. 107, l. 2331 should read *Einsamkeit;*, not *Einsamkeit!*. P. 108: under the last line insert as in original text (*Ende*).

Heath & Co's unfortunate innovation in printing the text with the dramatis personæ in the margin has injured the edition on p. 51, l. 1081; p. 71, l. 1539; p. 90, l. 1941; p. 93, l. 2026. On account of this change pp. 51 and 79 are among many others very difficult to use in the class-room: let anyone compare them with pp. 73 and 110 corresponding in the original and he will be convinced of the inadvisability of this innovation. Faulty type should have been replaced on p. 53, l. 1127 (*darin*); p. 61, l. 1324 (*sein*); p. 84, l. 1826 (*satt*). Poor setting is displayed on p. 66, l. 1426 (*des Siegs*); p. 90, l. 1955 (*plumpen*).

Of the notes over seventy are of no value whatever; indeed, from a pedagogical point of view they are directly deleterious since they simply give the English equivalent for German words to be found in any good German-English dictionary. The student would remember such words better if he had looked them up for himself. What possible reason is there in merely translating such words as *Freitreppe* (1*), *Lumpengeld* (36), *Racker* (107), *Gehämmer* (181), *gespieltem* (289), *fassungsloser* (313*), *Gewährung* (323), *Überhebung* (441), *meinesgleichen* (483), *Anstand* (531), *plumpen* (650), *Festgelag* (697), *Ringkampf* (737), *Stundenplan* (788), *Kronsaal* (789), *verzwickten* (849), *tagtäglich* (853), *fett* (927), *umgekehrt* (942), *beschränkte* (980), *der Fetzen* (1077), *verschwommen* (1136), *gewähren* (1754), *abgefeimte* (1890), *entfacht* (2170)? Why, pray, translate such common phrases and locutions as, *Für mein Leben* (75), *eh' ich mich noch recht besann* (182), *doch dem ist es schlecht bekommen* (215), *flott und schmuck* (731), *Doch mir ist's gleich* (881), *Was kann ich dafür* (886), *keinen blassen Schein* (955), *Dienst gegen Dienst* (1131), *nun heisst es flink sich regen* (1462), *Ei, da mag ein anderer rasten* (1924), *in gleicher Frist* (1962)? The notes, then, are superfluous, if not pernicious to ll. 1*, 36, 41, 55, 58, 75, 90, 107, 181, 215, 289, 305, 313*, 323, 405, 441, 472, 483, 506*, 531, 628, 631, 650, 697, 731, 737, 746*, 788, 789, 822, 849, 853, 881, 886, 895, 926, 927, 945, 946, 955, 963, 970, 976, 980, 1039, 1041, 1066, 1077, 1117, 1131, 1136, 1148, 1157, 1304, 1405, 1409, 1434, 1462, 1491, 1544, 1563, 1708*, 1754, 1808, 1890, 1908, 1924, 1947, 1962, 2013*, 2170.

In the note on *Famagusta*, the importance of the city in the Middle Ages should have been remarked, since for that reason Fulda localized his drama there.—Note 5, *derweil* does not stand for *derweile*, but for *dieweil(e)*. Note 93, *grade* does not mean *easy* here, but *just* (*grade zu greifen, just within reach*).—Note 106, *schaue nach dem Rechten* means neither to to "see to what is right" nor to "prepare the meal." *Nach dem* (*zum*) *Rechten schauen* (*sehen*) means *to see that everything is put in its right place* ('to rights').—Note 150, *Sieh mal an* does not want *mich* supplied: the phrase does not mean 'look at me,' but is a very common idiom for *did you ever! well I never!*—Note 381-383, there is no need of translation.—Note 503, *Du bist es doch* is much stronger than the suggested equivalent *nicht wahr.*—Note 653, *Nun aber kommt zu meiner Tafelrunde.* The editor remarks,—

"The king in his blindness compares himself to King Arthur, and the crowd of sycophants who surround him to the heroes of the Round Table."

The king had no thought whatever of King Arthur. *Die Tafelrunde* (MHG. *tavelrunde* from French *table ronde*) simply means *Tisch-*

gesellschaft, was a common word in Middle High German, and is still so to-day. Cf. Goethe (21, p. 102): "Indessen besetzte sich die Tafel-Runde nach und nach, so dass Spätere kaum Platz fanden;" and Wieland, *Oberon*, v, 40:

"Wie schlug das Herz ihr erst, da er geflogen kam,
Im Angesicht der ganzen Tafelrunde."

The editor should at least have consulted Grimm, Sanders, Kluge, and Paul *s. v.*—Note 635, *Der Hass der Einen* does not refer to Maddalena alone, but to both her and her father Diomed: *der Einen* is plural, not singular. Cf. Thomas's Grammar 116, 2.—Note 672, *in blanker Wehr* does not mean literally "in naked weapons:" *blank* (MHG. *blanc*, OHG. *blanch*, Eng. *blank*) means "shining," "bright." —Note 674, *neue Willkürlaune:* the editor remarks, "lit., 'capricious fancy;' trans., *is our number not increased daily by voluntary recruits?*" This is entirely wrong. The passage is:

"Schon in blanker Wehr
Steht hinter uns ein kampfbereites Heer;
Und mehrt nicht täglich neue Willkürlaune
Der Unsern Zahl?"

The *Willkürlaune*, which increases the number of Berengar's conspirators, is the king's capricious tyranny over his subjects.—Note 768, *des* (in the line *Wie ich das Fräulein des öftern belehrt*): the editor remarks,—"objective genitive anticipates the next line and is not translated." *des öftern* is simply an adverb of time meaning *often, frequently*.—Note 806, *Hanswurst:* the note is too meager, cf. Scherer, i, 399.—Note 1045, *augenfälliger* does not mean *conspicuously*, but *more conspicuously*.—Note 1078, *Kreuzelement: Kreuz* is not merely emphatic, it means *by the cross* (and the sacrament).—Note 1080, *Schockschwerenot: Schock* is not merely emphatic, it means *a heap* (of dire distress).—Note 1124-1126: the editor failed to see that Omar speaks in bitter irony. —Note 1248, *ob:* there should be a reference back to line 116 note.—Note 1437, *der lautre Hort:* the image is reminiscent of the *Nibelungenhort*, but *Hort* itself has always meant a hidden treasure (Goth. *huzd*, OHG. *hort*. MHG. *hort*, Norse *hoddr*, Eng. *hoard*).—Note 1792, *störrisch* is just as good as *störrig*.—Note 2046, *Die Folgen eurer That* is the subject of *würden* (2045).—Note 2093, *Die du allein im Kleid gesucht* should read *Die du im Kleid*, etc.—Note 2195, *schmiegt sich* does not mean *submits*, but *crowds around* here.

Orthographical errors in notes are 976 *Vortheil* for *Vorteil*, 1023 *Gamt* for *Samt:* miscited lines are 551 for 549, 2309 for 2308. The editor is extremely capricious about citing the beginnings of lines; sometimes they are given their due capital letters, sometimes not. To be consistent the following should also begin with capitals in the notes 10, 31, 34, 93, 450, 454, 551, 711, 760, 866, 1031, 1039, 1197, 1248, 1338, 1850.

Instead of the long list of mere English equivalents noted above the editor might much better have given us remarks upon the following for linguistic or literary reasons: *schnuppert* (58*), *kalter Küche* (62), *die alte Leier* (91), *Brrr!* (97), *guter Dinge* (98), *Der Starke* (165, cf. Grillparzer, *Traum, ein Leben*, 744), *Jedoch* (339, characterization of King), *Unendlich* (360, characterization of Maddalena), *O Herr* (386, cf. Schiller, *Don Karlos*, iii, 10), *Gelichter* (429), *auf Erden* (469), *Schalk* (639, reminiscent of old story: cf. *Schelmen*, 2020), *Grandezza* (706*), *verschnaufen* (712), *des öftern* (768), *elfe* (800), *im Nebel* (857), *Mein Handwerk* (1070, cf. Grillparzer, *Traum ein Leben* 1639 ff.), *sammelt sich* (1552*), *Gruppen* (1596* political parties—*rechts* and *links*), *Schleife* (1678*), *kredenzt* (1686*), *wiedersprechen* (1713, political satire), *aufgeknüpft* (1886), *Stürb'* (1894), *Das Morgen* (1915), *verstünde* (1945), *gelebt* (2013, cf. Schiller, *Die Piccolomini*, 1766, and *Des Mädchens Klage*), *Jenseits* (2016), *seit Monden* (2171), *meiner Seel'* (2344), *Ein Menschenherz* (2361, cf. Wagner, *Der fliegende Holländer*, p. 17, l. 11).

In conclusion just a word as to the manner in which several modern or new texts have been edited recently. Dr. Walz and Prof. Heller have already shown in MOD. LANG. NOTES that Holt & Co's. editions of Hauptmann's *Die versunkene Glocke* and Keller's *Romeo und Julia auf dem Dorfe* were not what they should have been. Anything worse than Heath & Co's. edition of Sudermann's *Der Katzensteg* it would be hard to imagine. (In it we find *Kreig* for *Krieg*, *der fürchterlicher Winter*, *deser* for *dieser*, *die alten Knabenangst*, *bas* for *das*, *Spass* for *Spatz*, etc.,

etc.)[1] In their edition of von Wildenbruch's *Harold*, the author's most important and best-known drama, *Heinrich und Heinrichs Geschlecht* is given and referred to as *Heinrich und sein Haus!* Now it is just a modern or new text which should put an editor upon his mettle. Lessing, Goethe, and Schiller have been edited so often and so well in this country and abroad that a careful compiler can scarcely go astray. But a new text requires original work, and is always a good test of scholarship and accuracy, of literary taste and insight. If the modern men are to be edited let us not have the hasty, careless, and unscholarly work recently displayed, but such careful scholarship and fine literary insight as we find in Prof. Hatfield's edition of Freytag's *Rittmeister von Altrosen*, Prof. Nollen's edition of von Kleist's *Prinz Friedrich von Homburg* and Prof. Gruener's edition of Sudermann's *Frau Sorge*.

EDWARD STOCKTON MEYER.

Western Reserve University.

SPANISH GRAMMAR.

A Spanish Grammar for the Use of Colleges and Schools. By SAMUEL GARNER, Ph.D., recently Professor of Modern Languages at the U. S. Naval Academy. New York: American Book Company [1901]. 12mo, 415 pp.

THE attention that has been brought to the Spanish language by recent commercial development and political change, has made publishers' announcements teem with grammars, methods, dictionaries, readers, etc.; but if those yet to appear are upon no higher educational plane than a number that have been published within the last few years, the acquisition of Spanish is not likely to be furthered in a way to be desired. In the grammar under consideration, however, we have something distinct from these, for it is clearly the work of a trained scholar who has, in addition to long experience as a teacher, a practical knowledge of the language of which he treats.

Naturally the preparation of an elementary grammar must be, principally, a compilation of the results of previous investigators; nevertheless, Dr. Garner has been quite as original as was possible under the circumstances, and his book is remarkably free from that very common fault of copying, bodily, from other text-books, statements, illustrations, and portions of exercises.

Although not specifically so divided by the author, the contents of the book may be classified according to the following scheme:

I.	Orthography and Pronunciation,	7 pages
II.	Accidence,	177 "
III.	Syntax,	47 "
IV.	Social and Epistolary Forms,	8 "
V.	Exercises (Span.-Eng. and Eng.-Span.),	54 "
VI.	Selections for Reading,	55 "
VII.	Vocabularies and Index,	69 "

From the foregoing table it is at once apparent that a comparatively large space has been accorded to the mere presentation of forms of the several parts of speech, while the subject of phonology has been unduly slighted. This diminutive section (pp. 9–15) is the least satisfactory portion of the book: it is neither wholly popular nor thoroughly scientific. It follows the common system of attempting to give English equivalents of the Spanish sounds, and on the other hand, uses phraseology which would not generally be clear to students in "colleges and schools." This phraseology, it may be remarked, does not always conform to that adopted by leading authorities on phonetics; as, for instance, medio- and velar-palatals are called "gutturals (throat sounds)" while *ll* is classed under the head of "dento-linguals." The following note, on p. 12, is open to similar criticism:

"Observe also that the Spanish *r* is made with the tongue vibrating against the gums just back of the upper teeth, *never in the throat.*"

The intention is evidently to refer to the prevailing absence of the "uvular *r*."

The statement (p. 10) that "in Spanish, nearly all consonants are pronounced more indistinctly than in English" seems rather too general. In initial position (with the exception of the breath-aspirate and the labials), the opposite is really the case, as it is also with regard to final liquids,[1] and the medial combination

1 It is to the credit of Holt & Co., and Heath & Co., that they insisted at once upon a revision of the editions of Hauptmann's *Die versunkene Glocke* and Sudermann's *Der Katzensteg* respectively.

1 It is true that final *r* falls in the Andalusian dialect; but elsewhere the trill is noticeable for its rapidity and force.